

THE MUSICAL MAGAZINE.

NO. VI.

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BIOGRAPHY OF JOSEPH HAYDN.

[TRANSLATED FROM THE GERMAN FOR THE MUSICAL MAGAZINE.]

[Concluded.]

Such was the life of the amiable artist. We like to recall it to our minds! and yet it is so difficult to compress all its main features into so small a compass! One trait above all others, however, must not be passed by; his noble feeling, so unsophisticatedly humane, but yet so rarely to be met with, towards the only cotemporary that might have been, in the common sense, a dangerous rival to him. Haydn was requested, in 1787, to bring out one of his Operas at Prague. He refused, but did not altogether decline to write a new one. "But even then," he writes, "I should risk much, since there is hardly any one to be put by the side of the *great Mozart*. For, could I produce an impression of the inimitable works of Mozart, in the soul of every amateur, especially of our first men, *so deep*, with *such musical conception*, with *so great musical feeling*, as I conceive and feel them, the nations would vie with each other to call such a treasure their own. Prague must retain the precious man, but she must also reward him; for, without this, the history of great geniuses is a sad one, and affords little encouragement to posterity to go on in the true path; for which reason, alas! so many just expectations are not realized. I feel angry that this *master Mozart* has not yet been engaged at any royal or imperial court! Excuse me, if I digress; but I esteem the man too highly."

In looking over his rich life, this idea strikes us prominently, *he has made much music*. This idea is the best characteristic of his musical destination ; for this alone was the sphere which was given him ; but this in full measure, and which distinguished him from his great brethren in the art. Bach's own field was the church ; Gluck cultivated the opera ; Beethoven dived into the mysteries of the world of instruments ; Mozart was impelled to the revelations of a heart full of love ; but Haydn had throughout the avocation of making music : he was rejoiced at this avocation, and followed it faithfully, gladly and piously ; and each of his compositions gave evidence of it. The child took two sticks and played the violin : when he grew a little older, he had to handle all the instruments. Again, he had to make music in the streets, and in the choir of the church. He was the musician of every body, and had to make new music for every body. At one time they wanted a *minuetto* at a peasant's wedding ; at another, a *quatuor* for a serenade ; or a patron wanted a *quatuor* for stringed instruments. All these persons must be pleased by his composition : deeply scientific music would not have been the thing for them, however much connoisseurs wanted him to follow the old track. Besides all this, he had to give lessons, and again to write things suitable for his pupils. This was the same in his later years. His prince wanted to hear and to play new music, and *sinfonias* and compositions for the *baryton* had to be written by the hundred. This would have worn out most men ; it would have made them mere mechanical laborers ; others, to whom one fixed idea was given in the art, would have run away ; Gluck, for instance. Haydn's artless faithfulness and cheerfulness preserved him from both. He made music willingly, and wanted to make it as good as possible, and to the taste of his patrons. For this, God had given him talents, diligence, and success. Whoever is acquainted with the books from which Haydn learnt the art of composition, must know how much labor it cost him to reach his object ; and certainly, without his life as a practical musician, he never could have reached it, in spite of proud Porpora and Emanuel Bach's six Sonatas. And thus he could bear testimony to the fact, remarkable considering the number of his works, that he never had composed over-hurriedly, but always considerably and carefully. We may believe him, for his works bear him out. Any deeper idea, however, would have broken up his career : his people wanted a tutor in music, the world wanted innocent recreation, and the fu-

ture wanted to be prepared by the return to the path of truly natural life. He had only as much insight into the regions of thought, as was compatible with the undisturbed vivacity of his nature, of his popular way of thinking and feeling. He remained the open-hearted child of his country; and his thoughts only carried him over the level of unconscious instinct, without estranging him from his own natural sphere. In this respect, his own words, as reported by his cotemporaries, concerning the course of his ideas, are characteristic. In his later years, he seems often, or even generally, to have followed in his instrumental compositions a distinct train of ideas. This is manifest in the Seven Words, in the Overtures to his Oratorios, and the Introductions to the different parts of the Seasons. He says that in his sinfonias he often meant to sketch moral characters. In one of his earlier ones, he had the idea of God speaking to a sinner, entreating him to amend; but that the sinner, in his levity, did not listen to his exhortations. When, in 1796, the French were in Styria, he composed a Mass (known in score as No. 2,) under the title, *In tempore belli*. The words, *Agnus Dei, qui tollis peccata mundi*, are composed with a very singular accompaniment of kettle-drums; "as though the enemy was heard approaching from a distance," he said. At the words, "*Dona nobis pacem*," suddenly all the voices and instruments fall touchingly in. In another Mass, which he composed in 1801, the idea struck him at the *Agnus Dei, qui tollis peccata mundi*, that the poor weak mortals chiefly sinned only against temperance and chastity; and he put the words, *qui tollis peccata, peccata mundi*, altogether to the playful melody from the Creation, "The dew-dropping morn, O how reviving." But that this profane thought might not be too prominent, he immediately after began to make the *Miserere* swell in full Chorus.

Cool understanding will here very wisely observe, that the external ideas have led the artist altogether astray from his proper subject. But we would rather find in it the true expression of that unsophisticated, clever, prevalent feeling; not subject to the training of thoughts, but full of child-like nature; taking life in its fulness, be it in joy, in morals, or in prayer. Haydn's genius did not carry him to the height of thought, but the whole life of sense filled his warm heart and gushed forth from it. His thoughts seemed, in those Masses, for instance, to go astray from the main subject; but they were, *after his manner, entirely to the purpose*. He may have

been of minor service to the holy mass; but he saw in its words the children of Austria, who heard the old peace of their imperial monarchs and of their gay fields disturbed. While he intended to please his dear fellow men, he thought of their weakness against the temptations of pleasure; but he was too amiable and too good, and withal too much like them, to withhold pleasure altogether after his exhortation. Unconsciously he followed the way of his confession, which separates the profane from the holy, but descends indulgent to the weakness and the necessities of the people. To this same feeling we owe those lovely, playful imitations of nature, in the Creation and the Seasons; in which he shows up, as it were, all beings with caressing fondness; giving voice to the autumnal rain, as to the thunder-storm; to the silent course of the moon and the snowfall, as well as to the first mighty stream of light.

False criticism has blamed this imitation, from abstract laws of the understanding, not seeing that it is, in Haydn's personality as well as in the historical development of the art, a perfectly necessary and true period. The Creation and the Seasons could not be composed otherwise; and only by these Oratorios, and in them, and in this form, could Haydn be brought to his culmination; without which, neither Mozart, and still less Beethoven, could have been conceived, or could have become what they are. It is interesting to observe that Haydn himself felt not at home, when he encountered his most proper sphere in the poem of the Seasons, (which was, however, selected and prepared without skill.) He often complained bitterly of the "unpoetical" text of the Seasons, and of the difficulty of being excited to enthusiasm by "*Joyful, joyful flows the liquor.*"* His perfect success has shown that the task was more properly his own than he was aware of; and, in fact, the subject could not have been treated in a manner materially different, by either poet or composer; and the latter especially had only the choice to take the poem up as he has done, or to refuse it altogether. The sometimes voluptuously worldly exultation of his church-music must be understood in the same way. Haydn was a thoroughly pious catholic christian, but in the prevailing innocent manner of his country. Both the severe ascetics or polemics tenacious of

* He observed of the Chorus, "*All hail! O industry,*" &c., "I have been industrious all my life-time, but as yet I never had the least idea of setting industry to music." He was right; and this Chorus is certainly a little dry, a weaker part in the whole that is so over rich.

their dogmas, and the cold but splendid dignity of the Roman and Venetian worship, were alike foreign to him, as they were to his country. He often said, that he never felt more full of rejoicing and happiness, than when he thought of God, who had made every thing so good and beautiful. And this spirit his music breathed. He rejoiced and praised, and prayed from his full heart, joining in the chorus of the thousands of voices of nature around him; but he prayed in a confiding, glad, child-like spirit.

Considering this spirit of his music, this innocent, gay, child-like spirit, we conceive that his Operas could not succeed in the times of Gluck and Mozart. Scenic discernment; keen, characteristic, quick, and strong determination; self-denial and zeal; all necessary qualities to the dramatic composer, were foreign to his rustic, peaceable mind. His Operas, as far as we know them, contain plenty of music, but little of the dramatic. But this same turn of mind, combined with the studies from Fux, with his early practical life as a musician, and with his later good and well used opportunities for observation and experiments, and also his inexhaustible labor, completed him as an instrumental composer. He is not only the creator of the modern Symphony and of the Quatuor, but also the master in them. Beethoven was led first by his deeper ideas to new, higher revelations. But in what Haydn gave, he stands unsurpassed; nay, alone and indispensable. He depicted joy, sweetness, delicacy, natural deep and warm feeling, and profound sentiment; he ran through the whole scale of feelings, from the most extravagant jubilee and the wildest gambols, to the deepest shudder of mystery and the horrors of passionate despair. But he always knew how to keep within bounds, and his amiable mind always shone forth. Even where he touches on the harsh and the rough, he does it like a loving father, who smiles while he exhorts the child and deters it from doing wrong. And this spirit makes him an eternal pattern for all the followers of the art. There is no other composer who knew so well how to keep the proper limits; there is never any thing too long or too short with him; every thing, the simple as well as the most artificial, is in its right place and in the right manner. No artist has so innocently received the most trifling thought that God gave him, nursing it so faithfully and warmly, that it grew to a large, powerful tree of art: none have treated their subjects, the different instruments, so nicely and properly, and so parentally as he.

His instrumentation is clear as the blue sky, and transparently pure, even when storming and darkening. Each instrument goes its own natural course; and he is always right, whether he chooses one or two of them, or the whole powerful chorus of them all. No instrumental composer has known how to sing so sweetly and delicately; and no one understood how to raise such a power of tones, as he. We should have ever to envy him, if we did not ever love and honor him.

REVIEW.

The Music of Nature; or, an Attempt to prove that what is passionate and pleasing in the art of Singing, Speaking, and Performing upon Musical Instruments, is derived from the Sounds of the Animated World: with Curious and Interesting Illustrations. By WILLIAM GARDINER.—Boston, J. H. Wilkins & R. B. Carter. 1837.—8vo. pp. 505.

Mr. Gardiner, though not a member of the musical profession, has long been favorably known, both in England and this country, by his musical publications. We are not aware that he has composed any thing worthy of particular notice; his publications having been almost wholly made up, by appropriating the finest productions of the great masters, and adapting English words to them; and this he has done to an extent, and with a liberty, that are hardly to be approved. Of this kind are his *Sacred Melodies*, embracing two large volumes; his *Collection of Anthems*, making two more; his *Moses in Egypt*, with some other pieces, two more; and his *Oratorio of Judah*, another.

The work whose title heads this article, is a reprint from an English edition of 1832. We cannot better introduce it to our readers, than by quoting the author's preface.

"The author of the following pages has been in the habit of listening to sounds of every description, and that with more than ordinary attention; but none have interested him so much as the cries of animals and the song of birds. In the busy world, or in quiet and repose, he has amused himself with taking down these germs of melody; and, had his pursuits led him more into rural life, a more

ample collection might have been made. The instances here recorded are a faithful transcript of the voice of Nature, and it will strike every one, that music has had its origin in these simple and immutable expressions. With these facts before him, he has taken a philosophical view of the science, and endeavored to explain the true principles of musical taste and expression; but not confining himself to this inquiry, he has ventured to treat upon other matters in which sound is concerned. Many of these are for the first time considered, and he is aware that some of his opinions may be called in question, and excite much controversy. * * * * The novelty of the subjects may claim for this book some attention; and if it does not elucidate every point upon which the author has touched, he ventures to presume that it will suggest to the reader many facts, curious, entertaining, and instructive."

This work is a most singular production, both for the novelty of its professed subject, and the miscellaneousness of its contents. There is scarcely a topic in the whole range of musical science or art, which is not touched upon. The theory of music in all its branches; the practice of it in all its forms; instruments of all descriptions; composers, performers, and every thing else that relates to music, alike come in for their share of notice and remark. In the midst of all this, the author does not lose sight of his object; but when treating of the finest graces of the art, or the most charming compositions of the first masters, he endeavors to show that all these graces, these beautiful effects, and these fine snatches of melody, are founded on hints derived from the sounds of the animated world. He must be a most attentive and accurate observer. The songs of birds, the cries of animals and insects, and even those of the city's streets, are reduced to musical notation in great quantities, and distributed throughout the book. Nor is this all. From sixty to seventy songs and other pieces of music, nearly all with a piano-forte accompaniment, are introduced for the purposes of illustration. The book is, therefore, a great magazine of that kind of information, which every body at all interested in music is glad to see. You cannot open it amiss; and if you have but a minute's leisure, turn where you will, that minute will embrace something which has both a beginning and an end.

Our readers must not, however, infer from these remarks, that we represent this book as an able work on music. Far from it. If they wish to learn music, either as a science or an art, they must

go to works very different from this. But there are two things for which the work is particularly valuable. The first is, the remarks on the particular subjects embraced in the title, and the musical notation of the cries of animals. The second is the miscellaneous information, concerning music and musical people, with which the volume abounds. The latter is given in a popular style, and must be particularly acceptable to people in this country, as it furnishes a large fund of that kind of information which it is difficult to procure, and which affords the very important aid of enabling a person to talk on the subject. We think that in this point of view the book has another good property; which is, that after perusing it, a person is strongly led to wish to pursue the subject further.

In regard to the first subject mentioned above, this book is wholly unique. Many, no doubt, have been led to notice the various sounds of the animated world, more or less, in their musical relations; and have also noted them down in musical characters: but we are not aware that any one has ever before promulgated, with such copious illustrations, the theory that the beauties and graces of music are derived from this source. Many who have read the work, may very probably think that we are giving it more credit on this point than it deserves. That the theory originated with the author, or that he explains and enforces it in a very philosophical and satisfactory manner, we do not pretend to say. We esteem it rather as containing a large fund of matter for the examination and use of those who wish to study the subject; and we are sure that the more these materials are examined and applied, the greater will be the satisfaction. It is not at all improbable, that the book may be read by many, and very little impression be made on the mind by this branch of its contents. The various parts of the work, the notations of the cries of animals, the remarks on the beauties and graces of music, and the songs and pieces introduced for illustration, must all be compared with each other, with much care and attention, before the reader will fully understand the author's views.

We have spoken of the music contained in it. This alone, if it contained nothing else, is well worth the price of the book; since the same quantity of sheet music could not be purchased for the same money. The chapter on the Analysis of Utterance, of about fifty pages, would be highly valuable to our singers.

We shall close with the following extract:

"Madame Catalani, the most splendid vocalist of the age, made her appearance in London in the year 1806; and such was her extraordinary power of voice, that it was said, 'place her at the top of St. Paul's, and she will be heard at the Opera House.' In compass it extended from *A* in the bass, to *C* in alt, every note of which was as firm as the tone of a trumpet. Her middle voice, when subdued, possessed a quality of tone that was delightful; the notes *G*, *A*, and *B*, being produced in a way similar to the tone we make in laughing. The force of her execution was extraordinary; she would run through the scale of semi-tones with the rapidity of lightning, and jump back again over two octaves at once. Her soul was full of music, and her energy so great, that she sustained the whole weight of the Opera throughout a season, driving every other competitor from the stage. As a musician she was below mediocrity, possessing scarcely the knowledge of a third-rate performer; but by a quick perception and sensibility, she concealed these defects even from the learned.

"Her figure was elegant and commanding, and her face could assume a terrific aspect, or the most captivating smiles. As an actress, she was eminently great; and, as a tragedian, full of grace and dignity. With these splendid gifts, she debased the Opera during her reign to the lowest degree; for so intoxicated was the audience with her individual vocal powers, that she was permitted to mangle and cut up the finest compositions to serve as mere vehicles to exhibit her extraordinary powers. Soon after her arrival, she acquired sufficient knowledge of our language to repeat the words of *Rule Britannia*, and *God save the King*, which she sang in the English theatres, and at all the music meetings, with a power of voice that overwhelmed every instrument in the orchestra.*

* "When Captain Montague was cruising off Brighton, Madame Catalani was invited, with other ladies, to a brilliant fete on board his frigate. The captain went in his launch on shore, manned by more than twenty men, to escort the fair freight on board, and as the boat was cutting through the waves, Madame Catalani, without any previous notice, commenced the air of *Rule Britannia*. Had a voice from the great deep spoken, the effect could not have been more instantaneous and sublime. The sailors, not knowing whom they were rowing, were so astonished and enchanted into inactivity, that with one accord they rested upon their oars, while tears trembled in the eyes of many of them. 'You see, Madame,' said the captain, 'the effect this favorite air has upon these brave men, when sung by the finest voice in the world. I have been in many victorious battles, but never felt any excitement like this.' On arriving on board, the

"Nor was Madame Catalani confined to songs of this deafening cast: the air of Paesello, *Hope told a flattering tale*, she sung with great tenderness *all' Italiano*, interposing occasionally a vowel to prevent the collision of consonants.

"Her origin, it is said, was that of a match girl, in Rome; but in her career she visited every court in Europe, where the most profuse presents were showered upon her by kings and princes. Having amassed vast treasures in money and jewels,* her voice and beauty gone, she has retired to her domain and palazzo, in the country that gave her birth."

JUVENILE CONCERT,

Given by the pupils of the free schools of the city of Paris, under the direction of Mr. Bocquillon Wilhem, director inspector-general of instruction in singing in the primary schools of the department of the Seine, at St. John's Hall, Hotel de Ville.

It is not very long since I called the attention of the readers of the *Gazette Musicale* to these truly popular concerts, to these meetings of, by, and for the people, as they used to say in the time of the French republic one and indivisible. I shall not apologize for returning again to them now. They are the concerts for me. Pardon my bad taste; but I do not dissemble that I prefer them, and greatly, to an infinity of others; especially to a great number of those which we had to endure this winter, &c.

[Here follows a humorous description, which it is unnecessary to copy. Eds.]

At the concerts of the primary schools we have heard nothing of this sort, which is perhaps the reason why I constantly go there. Besides, be assured, I do not find myself in so very bad company. Last Sunday, for example, Messrs. Cherubini and Berton were present, as well as a very considerable number of artists less cele-

sailors, with his consent, entreated her to repeat the strain: she complied with the request with increased effect, and with so much good nature, that when she quitted the ship, they cheered her until she reached the shore.

* "After her visit to England, in which she cleared more than ninety thousand pounds, (above \$400,000), she purchased a diamond necklace of the Queen of Portugal, for sixteen thousand guineas (about \$80,000), and in addition, gave four thousand more (\$20,000) for the tiara and ear-rings."

brated. The prefect of the Seine, who has given powerful encouragement to the musical progress of the primary schools, was there, surrounded by some notables, in small number indeed, and it ought to be so: the true public of these concerts are the fathers and mothers of the children, the young performers. And who has a better right than they to be present? For them, especially, could there be a concert more interesting, more touching? Ah! may they never make these concerts an object of speculation: may they continue to be the family concert, and that of philosophical artists, truly penetrated with the sacredness of their mission, truly desirous of rendering their art accessible to all classes, and of making use of them as a means of the advancement of universal civilization.

The practice adopted by Mr. Wilhem of not supporting the voices by any accompaniment, and of leaving to them the care of giving all the effects alone, cannot fail to produce results as brilliant as they will be advantageous. The pupils who have followed this method from infancy, will acquire forever a certainty of intonation, which will be remarked by every one. We ought also to take into consideration, the fine effects which may in time be obtained by means of a vocal mass as imposing as that of all the primary schools, girls and boys, of the city of Paris, united with a corresponding number of men's voices, taken from among the operatives of the capital. What an impression would choruses produce, sung by this number of performers at a national solemnity! The prodigies of ancient melody are not perhaps so far from us as may be supposed. They may soon revive, if France enters at length into the good way of cultivating singing, which is the true music, the most accessible to all, and at the same time the most independent of particular circumstances, and the least subject to the chances of fashion.

The concert of Sunday offered more interest still, than all the preceding. All the pieces, without exception, were sung with remarkable perfection, and some with true rapture, with that juvenile ardor which pupils naturally bring to a performance for whom it is only a pleasure and an occasion of acknowledging the cares of a master, as skilful as he is zealous, whom they are accustomed to respect.

They began with a fine chorus from the *Renard* of Sacchini. Every body knows that purity, grace and sweetness particularly characterize the compositions of this author. In this respect they

received a new value from the execution, which left nothing to desire. The strain in unison, which is found at the beginning of the *allegro*, was given perfectly; and this piece, ending with all the necessary vigor, obtained unanimous applause. But, in the assembly, he who, more than any other, ought to find pleasure in listening to it, was assuredly Mr. Berton: he applauded with transport a composition of his master; and could at once carry back his recollections to the past, and encourage the future, which promises an institution, which in its infancy offers such results.

The second piece that was heard, did not excite less interest, as well on account of its composition as its execution. It was the *Romanesca*, a charming dancing air, which Mr. Baillot gave us, some years since, in a historical concert. This same dance, vocalised by the pupils of Mr. Wilhem, presented no less charm. It even had, in my opinion, a particular attraction, which, as in instrumental performance, arose from the care bestowed on the execution of the dominant part. This part, intrusted to a young child, gifted with a charming voice and a truly exquisite musical sentiment, was never perhaps better given, and with intentions more conformed to the spirit of the composition. That natural, simple, and full-souled expression, which a consummate violinist, such as M. Baillot, in case of need, knows how to reach by labor and study, our young child found naturally in himself; and it seemed in some sort that he could not present it otherwise, for it was the fruit of his happy organization. The introduction of singing into the primary schools, should it have no other results than to bring to light a few individuals like the child we are speaking of, ought for that alone to be strongly encouraged.

This was followed by other chorus pieces. We might mention, for its composition, a chorus of Gossec, and as an example of precision of execution, and perfect evenness of those fine vocal masses, a *soffeggio*, in four parts, composed by Chélaré, an artist of most distinguished merit, of whom Bavaria seems to have deprived France for ever.

The march in Mozart's *Idomeneus*, already so much applauded in the preceding concerts, was executed with true perfection. It is much to be desired, that in our theatres one could, sometimes at least, hear effects as well presented. Let those who have not been present at the juvenile concerts at the Hotel de Ville, imagine to themselves five or six hundred voices diminishing by degrees for the

extent of sixteen measures, three or four times repeated, and only leaving it after having passed from the full voice to the half-quarter voice, upon which this chorus ends by dying entirely away, and they will have an imperfect idea of what we heard.

The piece with which the concert ended gave no less pleasure, and on this subject we must congratulate Mr. Wilhem upon the excellent choice of pieces of music which he caused to be performed, upon their perfect suitableness for the end which he proposes, and in fine, upon his skill in *arranging* them when it was necessary. Thus, by a very happy idea, he has arranged as a vocal exercise, the *andante* in the overture to *Young Henry*, to serve as an introduction to a chorus of hunters, by Philidor, an ancient French master, whose works are far from being without merit, and who is certainly one of those who have contributed most to banishing the bad taste, which for so long a time infected the French schools. Executed with perfect agreement, and with being carried away, to a degree, to which one would not have believed that amateurs so young and so inexperienced would have dared to abandon themselves, this chorus, remarkable in all respects, was unanimously encored; and, to say the truth, the case was the same with almost all the pieces of which the concert was composed. This ought not to raise astonishment. Without speaking of the interest which would naturally attach itself to the assembling of five hundred voices, forming the musical deputation of the children of Paris, it must be recollected that with such singers the performance is not merely irreproachable; it is conscientious and disinterested; which is not seen elsewhere.

The results of the institution, and the method to which the name of Mr. Wilhem will henceforth remain attached, are immense. Music thus applied will be truly a means of advancement and civilization. This method will, as regards the art, give birth to wonders indeed. We entreat artists to go to these attractive assemblies, and we assure them beforehand that they will come away satisfied. The idea of Mr. Wilhem has been, to render music, and particularly singing, truly popular. He has introduced the teaching of it into the primary schools, particularly into those which follow the method of mutual instruction. His labors, though they have presented from the beginning advantageous results, were at first little encouraged, little noticed by the public, and almost wholly disregarded by artists. It is true that Mr. Wilhem has not done like

others; he has made no stir out of his schools: he has not got himself cried up; he has not cried up himself; he has not persecuted the editors to obtain puffs, by promising to return the favor; he has thought it his duty to leave to others the business of announcing themselves by pompous placards, promising choruses of twelve hundred voices, giving themselves out in foreign journals as having for rivals in composition only the Rossini's and the Meyerbeer's; although he knew better than any one else what he was adhering to in this respect. He has even more than once let those alone who set themselves up as the introducers of popular singing into France: he has contented himself with continuing his labors with perseverance, well satisfied that the moment will come when each one will find his place. Now his hopes are going to be fulfilled: the approbation of Messrs. Cherubini, Berton, Berlioz, and of all the artists without exception who have been present at the concerts at St. John's Hall; the no less favorable opinion of many well instructed and experienced amateurs; such are the titles which rank Mr. Wilhem among those men who, in France, have contributed most to the progress and advancement of the art.

By what means has he, in a few years, arrived at results so brilliant, so important, and so positive? This we shall perhaps take an opportunity some day to examine, by giving in the *Gazette Musicale* a statement of the processes of his method, which is now in full operation in great numbers of schools, both public and private, in Paris and the principal departments.

ADRIEN DE LAFAGE.

ENGLISH SINGERS IN GERMANY.

Two English ladies have, during the last year, created a great sensation in Germany, by their extraordinary vocal powers; Miss Clara Novello, and Mrs. Alfred Shaw. The former was originally engaged by F. Mendelssohn Bartholdy, for the Subscription Concerts of the *Gewandhaus*, in Leipzig, for 1837-8; and her reputation spread from that place throughout Germany, procuring her every where great houses at her Concerts; the other lady was engaged for the same Concerts for 1838-9.

We learn from the German musical papers, that Miss Clara No-

vello sings with an extraordinary sweetness and purity of tone ; but that there is a certain coldness in her singing, a want of feeling, which is ascribed to the English national character.

Mrs. Shaw has a more powerful tone, and more expression : her execution of sacred songs in the church is said to be most beautiful.

We annex the programme of a Concert given on the 23d of October last, by Miss Clara Novello, in Leipzig ; merely for the purpose of showing the quantity of music given at concerts in Germany. We copy the bill in a verbal translation.

Tuesday, the 23d October, 1838.

GREAT CONCERT,

In the Saloon of the "Gewandhaus," at Leipzig,

given by

CLARA NOVELLO.

First Part.

Overture to *Faniska*, by Cherubini.

Air from the *Creation*, by Haydn, English text, sung by Clara Novello.

Piano-forte Concerto, by Ferd. Ries, (*C* minor,) executed by Mr. Evers.

Polacca from the *Puritani*, by Bellini,—"*Son vergin vezzosa*,"—sung by Clara Novello, (by request.)

Second Part.

Overture by Kalliwoda, (new.)

Air from *Tancredi*, by Rossini ; "*Di tanti palpiti*," sung by Clara Novello.

Fantasia on themes from the *Huguenots*, by Thalberg, executed by Mr. Evers.

English, French, and German National Songs, sung by Clara Novello.

Tickets at 16 groschen (about 50 cts.) may be had until Tuesday at noon, at the Music Stores of Messrs. Wm. Haertel and Fred. Kistner. From that time, and at the door, the price for a ticket is one dollar, (75 cts.)

Beginning at 7 o'clock.

Eight pieces form the whole entertainment : one introductory overture, one instrumental solo performance, and two solos by the person who gave the concert, in each part. What a simple list ! But then a little more time is allowed between the pieces, and every piece is given entire. The Piano-forte Concerto, for instance, is

not broken up, and other pieces of a quite heterogeneous character interspersed, thus altogether spoiling the conception of the composition in its unity, and only leaving perhaps the impression of the performer's skill in playing. All the songs too are given, as they are intended, with full Orchestra; which alone can bring out the solo voice, in its full power and beauty, in a Concert. We should like to see our Concerts modified somewhat after the above pattern.

MOZART'S OPINION OF HANDEL.

Mozart regarded Handel as the highest among all composers. He was as intimate with the chief compositions of this master, so unsurpassed in his particular field, as if he had long been the director of the London Academy for the preservation of ancient music.

When the Abbot Stadler, after Mozart's death, arranged his musical manuscripts, he found many proofs of his constant study of Handel's works.

Mozart said, "Handel knows best what produces effect. Where he wants it, he strikes like a thunderbolt."

Mozart's predilection went so far, that he composed a great deal in Handel's manner; of which, however, little has ever been printed. According to Stadler, he used also subjects from Handel's works in his famous Requiem: thus the thème to the *Requiem* and to the *Kyrie* are taken from him.

He went farther than most of our present amateurs: he valued and cherished not only Handel's Choruses, but many of his *Airs* and *Solos*. He says, "Although Handel sometimes suffers himself in them to go on in the manner of his times, yet they are never without meaning."

Even in the Opera of *Don Giovanni*, Mozart wrote an air in Handel's manner, marking it thus in the score: this air, however, is always omitted in the performance.

Handel's greatest cotemporary, John Sebastian Bach, said of him, "He is the only one, whom I should like to see before my death, and who I should like to be, if I was not Bach!" When this was told to the greatest composer after him, Mozart, he exclaimed, "Truly, I would say the same, if I could have a voice where they are heard."